



*"You have killed me, my poor child, but I love you and I forgive you."*

## ADELPHI THEATRE.

Every Evening, at a QUARTER-TO-EIGHT, a DRAMA, in a PROLOGUE and THREE ACTS, entitled

# PROOF

OR,

## A CELEBRATED CASE.

Adapted to the English Stage by F. C. BURNAND.

Immense Success of this Great Emotional Drama.

### NOTICE POWERFUL STAR CAST:

Pierre Lorance	...	...	Mr. CHARLES KELLY.
Chamboran	...	...	Mr. S. EMERY.
Lazare	...	...	Mr. ARTHUR STIRLING.
Victor	...	...	Mr. LUIGI LABLACHE.
Count d'Aubeterre	...	...	Mr. CHARLES HARCOURT.
Seneschal	...	...	Mr. JAMES JOHNSTONE.
Valentin	...	...	Mrs. BANDMANN.
Madeleine	...	...	Miss LOUISE MOODIE.
Madame Deprets	...	...	Mrs. ARTHUR STIRLING.
Duchess d'Aubeterre	...	...	Mrs. BILLINGTON.
Julie	...	...	Miss HUDSPETH.
Child	...	...	Miss KATIE BARRY.
Adrienne	...	...	Miss BELLA PATEMAN.

\* \* Read Opinions of the London, New York and Paris Press, which follow.



## OPINIONS OF THE LONDON PRESS.

**TIMES, April 26th.**

The acting of this ingenious and interesting play is, as we have said, very good; and the style of the piece is of a superior order to any that has been seen at the Adelphi for a considerable time.

**DAILY TELEGRAPH, April 22nd.**

Thoroughly redecorated, completely filled with an expectant and enthusiastic audience, and substantially provided with one of the strongest dramas seen for some time on the London stage, the Adelphi on Saturday evening assumed its best and brightest aspect.

**MORNING POST, April 22nd.**

The adaptation produced on Saturday was received with unanimous favour, and is sure of permanent popularity.

**STANDARD, April 22nd.**

The original play has been highly successful in France, and there can be little doubt that Mr. Burnand's version will share the fortunate fate of its predecessor.

**DAILY NEWS, April 22nd.**

Its interest is chiefly of a domestic kind; and its story is artfully planned to sustain the sympathy and curiosity of the spectator.

**DAILY CHRONICLE, April 22nd.**

*Proof* may rank among the most brilliant of recent stage successes.

**MORNING ADVERTISER, April 22nd.**

The play is entirely good; it deservedly excited interest.

**OBSERVER, April 21st.**

This popular house is again in possession of a drama that bids fair to hold the stage for many months to come. A crowded audience welcomed the new play with enthusiasm; and the success of *Proof* cannot be questioned for a moment.

**WEEKLY TIMES, April 28th.**

It commences to be interesting almost before the first scene is over, and retains the interest till the curtain falls. Mr. Chatterton may be congratulated on the result.

**LONDON, April 27th.**

An intrigue at once complex and simple, which is so admirably contrived that the excision of a single incident would be altogether fatal to it, and would ruin and throw it out of gear at once, as an engine is thrown out by the loss of one of its parts.

**COURT CIRCULAR, April 27th.**

Domestic drama of the strongest type never yet failed to attract at this house, and *Proof* is not likely to prove an exception. The play is well constructed; the scenes are contrasted with taste and skill, while the dialogue is forcibly and dramatically written.

**BELL'S LIFE, April 27th.**

From the ingenious way in which the plot is worked out, we are bound to say that, for dramatic effect and powerful writing, *Proof* is one of the most interesting plays at present on the stage.

**FIGARO, April 27th.**

We have called *Proof* a strong drama, and a strong drama it certainly is, full of vigorous action, motivated by keen feeling, and propelled towards a natural dénouement with the resistless accuracy of fate. There is no bungling in its construction, no weakness in its plot, nothing that is aimless or superfluous. The play was heartily received by an audience which filled every part of the house.

**LICENSED VICTUALLER'S GUARDIAN, May 4th.**

Those who wish to see a really well-acted drama should go to the Adelphi and see *Proof*.

**ORCHESTRA, for May.**

At the Adelphi, Mr. Burnand's version of "Une Cause Célèbre" has proved a great success; it is certainly one of the most powerful melodramas produced on our stage for some years, and will, no doubt, run for a considerable time.

**ERA, April 21st.**

*Proof; or, a Celebrated Case*, was produced last night before a crowded audience. The drama has been adapted by F. C. Burnand from "Une Cause Célèbre," which produced so great a sensation in December last at the Paris Ambigu.

**REYNOLDS', April 21st.**

It is exceedingly well acted, and perfectly placed on the stage, and will maintain the fame of the house.

**SUNDAY TIMES, April 20th.**

It met with an enthusiastic reception from an audience crowding the house almost to suffocation. Its success was emphatic.

**LLOYD'S, April 21st.**

Its reception from a crowded audience was very cordial.

**GRAPHIC, April 27th.**

*Proof* is well worth seeing.

**TOUCHSTONE, April 27th.**

From the intense interest of the drama, and the perfect manner in which it was acted, it obtained a most brilliant and emphatic success. No doubt *Proof; or, a Celebrated Case*, will retain its hold upon the public for many months, and bring the treasury substantial results.

**ILLUSTRATED LOCAL NEWS, April 27th.**

On the fall of the curtain the manager, with principal performers, were summoned to receive the special applause of the audience, who, it was evident, had been throughout favourably disposed towards the entertainment, and frequently manifested their approbation.

**ILLUSTRATED SPORTING AND DRAMATIC NEWS, April 27th.**

We have no hesitation in recommending *Proof* to the attention of playgoers as a drama of powerful interest.

**ACADEMY, April 27th.**

Few incidents on the stage in recent times have so powerfully moved an audience.





"None of my shame shall shadow her life."

## OPINIONS OF THE NEW YORK PRESS.

### NEW YORK HERALD, Jan. 24th, 1878.

The Union Square Theatre was crowded last evening by a fashionable and critical audience to witness the production of *A Celebrated Case*, a translation of "*Une Cause Célèbre*," which has made a decided success in Paris. . . . The play was well received, the curtain being rung up on five acts, and is destined to have a successful run. It has so many elements of popular favour, and is so well put upon the stage, that the public cannot fail to be attracted.

### THE WORLD (New York), Jan. 24th, 1878.

*A Celebrated Case* is one of the most powerful emotional dramas imaginable. . . . The plot is intensely dramatic, and for its intrinsic interest is worth describing. . . . The drama is singularly consequential and truthful, and exciting as the opening incidents are, the situations rise in emotional effect from act to act, until the powerful climax is reached.

### NEW YORK DRAMATIC NEWS, January 24th, 1878.

The success of the season is the *Celebrated Case*. It is a far stronger play than the *Two Orphans*, and when we say this, we say all that can be said of a melodrama.

### THE EVENING TELEGRAM, January 24th, 1878.

The situations in this powerful story are admirable and are constantly sprung upon the audience in that effective manner of which the best of the Parisian playwrights are masters.

### COMMERCIAL, January 24th, 1878.

*A Celebrated Case*.—The plot is deep, somewhat intricate, and thoroughly consistent. The author has done his work well. He has woven a play, the interest of which is obvious from the very first. The auditor is led on till the interest deepens in intensity,

all the latent sensibilities of his nature are aroused, and he is carried along impetuously, irresistibly with the story. The beauty of the play is its extreme naturalness. . . . *A Celebrated Case* is a most decided success, and the audience greets it with unfeigned delight. It is an admirable play, and one that has that pleasing quality of touching both the head and the heart. It appeals to sensibility and to sympathy, and gently touches chords that long have lain dormant.

### THE MAIL, January 24th, 1878.

The performance of *A Celebrated Case* last evening fulfilled the expectations raised by the accounts sent us of the reception of the play in Paris. . . . The deeply interesting story is told with the utmost clearness, and, from the beginning to the end, the spectator, never in doubt as to the meaning of what takes place, sits wrapped in delight as the successive incidents reveal the plot, and lead to the great climax. . . . *A Celebrated Case* is, undoubtedly, booked for a long run, and will keep permanent possession of our stage.

### THE SUN, January 24th, 1878.

*A Celebrated Case*.—Its ingenuity of plot and intensity of situation hold the attention and excite the interest. . . . The utmost praise can be given to it.

### DAILY GRAPHIC, January 24th, 1878.

*A Celebrated Case* is a strong, vital, well-coloured and even romantic melodrama of a school in which such asperities as are implied by improbability and coarseness of texture are softened by the direct appeal to the popular heart.

### EXPRESS, January 24th, 1878.

The play possesses incidents that are full of interest, and the spectator is held to the end awaiting the *dénouement* of the story. It is full of merit of the highest order, and was received last night as only a lasting success could be.





VALENTIN.

ADRIENNE.

## OPINIONS OF THE PARIS PRESS.

### LE FIGARO, December 5th, 1877.

Nothing could be more thrilling or more affecting than this great drama, especially the first three acts, which equal the best and most celebrated productions of M. d'Ennery. . . . The success was complete and thunder-striking.

### LE TEMPS, December 10th, 1877.

This drama is a pattern composition, for it contains no less than four great scenes which are introduced with infinite art in every detail. . . . It was in fact a great and legitimate success for everybody—for the author, the theatre, and the artists.

### LA PATRIE, December 10th, 1877.

There is much interest in this piece. . . . The first acts, which are quite remarkable, add greatly to the success and achievement entertained.

### LA LIBERTE, December 10th, 1877.

In these six acts there is a great inspiration of integrity, and at the same time one of the most powerful theatrical ideas which have been thrown on the scene for a long while. . . . We predict for *A Celebrated Case* a run of at least two hundred representations.

### LE GAULOIS, December 7th, 1877.

It is a real drama that we applauded yesterday, and the satisfaction we feel in proving it is doubled, as the authors are not only content with writing a good drama, but have done a good deed, for they have written a moral piece full of real and noble sentiments. . . . It is impossible to unfold such a pathetic subject in a more interesting or touching manner.

### L'ESTAFETTE, December 10th, 1877.

From beginning to end it is written with very evident care, and in language which enhances its dramatic qualities. . . . Its success can only be compared to that of the *Two Orphans*.

### LA FRANCE, December 6th, 1877.

One is struck by the most noble and touching feelings; one weeps, one applauds, and the success asserts itself without dispute. It was immense, and will be lasting.

### GALIGNANT'S MESSENGER, December 12th, 1877.

The work is ingeniously constructed, and in a manner to act powerfully on the audience. . . . The success of the piece was undeniable, and that it will have a prolonged run is certain.